

wkpk

88.5 FM
MAGAZINE





88.5 fm chicago

LETTER FROM THE EDITOR

WHPK is the University of Chicago's 100-watt community radio station, which, for the past 50 years, has provided its listeners with a wide array of unique musical styles. WHPK is comprised of university students and community members who continuously share their knowledge of different genres, including rock, classical, folk, jazz, international, and rap. We also have specialty shows that focus on avant-garde styles, blues, dance music, and live studio performances. Aside from music, there is a public affairs format—a forum to express community concerns and to hear interviews with politicians and other community leaders. As a whole, WHPK is committed to airing programs that are not typically heard on the mainstream, and now that we're streaming live at whpk.org, we're able to reach an even wider audience.

WHPK magazine was last printed in 1990, and this year we're reviving the quarterly issues. The magazine is entirely written, edited, and compiled by WHPK members. It offers its readers a collection of articles, show descriptions, concert reviews, interviews, and album reviews written by station members who strive to bring you the latest in music news.

If you're intrigued by what you read, as we hope you will, you can tune in at any time of the day to 88.5 FM or, if you're outside of our broadcasting range, you can listen online at whpk.org, where you'll also find a current show schedule.

Naiara Testai



88.5 fm chicago

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IF YOU'D LIKE TO PLACE AN AD in the WHPK magazine, contact Naiara at naitestai@uchicago.edu

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YOUR GATEWAY TO BRAZIL

By Steve Sykes and Marcos Oliveira

I bet you have heard of a smooth style of music called Bossa Nova. I would even bet that you know that this popular music was created in Brazil. Now here comes the tough question: do you know any other music styles from Brazil? A country nearly the size of the US, Brazil has various styles of music, food and culture. Your hosts, Steve and Marcos, make it easy for you to get to know such a diverse country. Join us every Friday from 4-5pm CST for "Gateway to Brazil" to visit Brazil and her beautiful music.

As for your hosts, Marcos Oliveira is a true "carioca," a native of Rio de Janeiro. If you have enjoyed live Brazilian music in Chicago, you

have probably seen Marcos and grooved to his sublime percussion. As a member of Bossa Tres (bossatres.com), Marcos performs traditional Brazilian tunes every week around the city. He brings his trained ear and his Brazilian roots to play excellent music for you on WHPK. Steve Sykes is a Chicagoan who has lived in Brazil and who enjoys exploring Brazilian artists both old and new. He plays a mix of music that you might hear while relaxing on a beach in Bahia or in a small bar, known as a "choperia," in Minas Gerais.

Be sure to tune in to "Gateway to Brazil" every Friday and get connected to Brazil. We will even keep you posted on related events around town. Who knows, a new and exciting path could be waiting for you!

Sunset over "Dois Irmãos" in Leblon, Rio de Janeiro



	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
MIDNIGHT			SPECIALTY Cacophonix	ROCK Maximum Volume Yields Maximum Results alternating with Readyplay Radio	ROCK Guitar Mood alternating with Ashleigh and Anya	RAP JP Chill and live mixing by Chicago DJs	RAP DJ Lujik alternating with Molemen Radio South
12:30 PM	ROCK House of Brutal	ROCK Dedication	ROCK National Public Rumpus alternating with Terence				
1:00 AM			ROCK Animal Sounds alternating with Nick	ROCK Coby alternating with What the Punk?	ROCK Karla alternating with Eli		
1:30 AM							
2:00 AM		ROCK Do You Want New Wave or Do You Want the Truth? alternating with Jon					
2:30 AM	ROCK Pulse to Ontology alternating with Mike P.						
3:00 AM							
3:30 AM							
4:00 AM							
4:30 AM	ROCK Cole	ROCK Justin	ROCK Jason alternating with Harley and Dave	ROCK Brothers in Arms	ROCK Janice		
5:00 AM							
5:30 AM							
6:00 AM							
6:30 AM	ROCK This is New Radio alternating with Chairman Meow's Kitty Revolution	ROCK To Take You Home alternating with Zach	ROCK Conor alternating with Sophia and Peley	ROCK Ady Lest Her El alternating with Andrew B.	ROCK Teleological Meltdown		
7:00 AM							
7:30 AM							
8:00 AM							
8:30 AM	ROCK Kitsch alternating with William	ROCK The Sun Bear Superlative alternating with Check Your Zone	ROCK David alternating with Arythmia	ROCK Robots! Pirates! Ninjas!	ROCK Underground Groove		
9:00 AM							
9:30 AM							
10:00 AM	ROCK Qwee! alternating with Romance With Liquids	ROCK The Juffage Show alternating with Bailey	ROCK A Nice Young Man alternating with Intellectonica	ROCK Radio Zero			
10:30 AM							
11:00 AM							
11:30 AM							
NOON							
12:30 PM							
1:00 PM	CLASSICAL Chicago Tessitura	CLASSICAL Classical Music					
1:30 PM							
2:00 PM							
2:30 PM							
3:00 PM	PUBLIC AFFAIRS A Voice for America's Youth alternating with The Radio Soapbox	PUBLIC AFFAIRS The Art Museum of Chicago alternating with Tomorrow with Alex Bernstein	PUBLIC AFFAIRS The Groks Science Show alternating with The People's Radio				
3:30 PM							
4:00 PM							
4:30 PM	FOLK Slight Return	INTERNATIONAL Music Around the World	FOLK keep it simple	INTERNATIONAL El Tornado Tropical	INTERNATIONAL Gateway to Brazil		
5:00 PM							
5:30 PM	FOLK A Feast of Irish Folk	INTERNATIONAL Boney the Dragon alternating with Wanderlust	FOLK Wolfe Society Show	INTERNATIONAL Voces de la Canción Mexicana			
6:00 PM							
6:30 PM		INTERNATIONAL Cool Runnings	FOLK Greener Pastures alternating with The Dusties Trail	INTERNATIONAL Party from Damascus			
7:00 PM							
7:30 PM	JAZZ Sounds of Jazz	JAZZ Jazz in Flight alternating with Jazz Port	JAZZ Blues Meets Jazz alternating with The Jazz Supreme Show	JAZZ Jazz	SPECIALTY Friday Focus Show		
8:00 PM							
8:30 PM							
9:00 PM							
9:30 PM							
10:00 PM	SPECIALTY The Evil Show	FOLK Music for Slightly-Bow Soaps	RAP CITA Radio	SPECIALTY The Dusties Party	ROCK Pure Hype		
10:30 PM		SPECIALTY Radio Dada					
11:00 PM							
11:30 PM							
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY

interview



Yach LeMieux sat down with Hitomi, a band from Massachusetts, for a short one-on-one interview. Hitomi describe themselves as naive and indeterminate program music. They released their debut album, *Entrée des mediums*, in 2004 and have since been working on various projects and film scores. The following is the exchange that transpired.

Yach LeMieux, as André Breton, was honored to obtain an interview with the elusive band.

YL: What are your inspirations?
H: Falling snow...ghosts...and deep sea fish. Or, you know, any animals that live at the bottom of the sea; they don't have to be fish... And whales—they aren't mammals; some of them don't live in the deep blue sea, as you know.

YL: How do you feel about the Thomas Function?
H: Is that like a math equation or something? I failed calc my senior year

YL: Your album is called *Entrée des mediums*. . .
H: Well, that's the name of, what is it, the first surrealist exhibition by André Breton. It was one of those things...that I feel I should channel [laughs]. And given that my work is inspired by ghosts and the paranormal...It came before I started hating France, too.

YL: What inspired your hatred for France?
H: Mainly, shitty people who love France too much. I find it irksome...irksome and cliché. And I went there, and I couldn't find anything to drink. You can say our music hinges on francophobia. I'm definitely pretty open about that.

YL: Why Hitomi?
H: Well, we're named after a girl. There was a girl named Hitomi in first, second, and third grade. We were all sort of enamored by her, but she moved back to Japan. She ended up liking our friend more than us, but we were pen pals.

YL: Do you have a favorite color?
H: Black.

YL: Favorite Animal?
H: Black! No, favorite animal . . . whales. Whales are the animal that most represent our sound, especially if they're ghost whales.

YL: Favorite work of art?
H: Neuschwanstein.

YL: Why listen to WHPK?
H: 'Cause they play our record.

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W H P K

88.5 fm Chicago

MUSIC OF THE WORLD ON WHPK

-Marta Nicholas

Following the original founding ideals of the University of Chicago radio station for over four decades, students, university-related people, plus members of the wider community have been sharing their collections, knowledge, and—most importantly—their love of music of particular places and cultures. Even before WHPK began broadcasting at 100 watts in 1985, the station featured regular programs of what is now referred to as “world music.”

It was regularly broadcasting reggae at least five years before any other Chicago-area station; currently, there are three different programs a week, each focusing on a different variety of reggae—a musical style from Jamaica. Mike Sears's Caribbean show “Calypso Cavalcade” and “Vwa Lakay: The Voice from Home,” which has been hosted by a series of Haitian DJ's over the years, currently by Frantz Rémy, have also been bringing these musical styles to Chicago for many years.

Thanks to modern technology, sounds from all over the globe are now available on recordings. On a few shows (“Music Around the World” with Marta, “Wanderlust” with Michael Carbone, and Harish Raja's “Boney the Dragon”), you might hear anything from anywhere: Australian aboriginal music, Burundi bands, Chinese chorales, Danish dance through Lebanese lullabies, Mongolian mash-up, Navajo nationalist, Oceania opera to Venezuelan viola, Welsh worksongs, Yemeni yells, and

Zimbabwe zither, among others.

Other current shows play a specific kind of music from a particular place: salsa on “El Tornado Tropical” with “El Caobo”; “Voces de la Canción Mexicana” with Adolfo (“el Dragón”); “Party from Damascus,” Middle Eastern popular music brought to you by Erika, “the Sultan's Favorite”; “Gateway to Brazil” with Marcos and Steve; and “Rendezvous Afrika” with Silvia and Isaac. In the past there have been several weekly Asian shows: Indian (both Northern and Southern classical, film and pop, contemporary fusion, and others); Thai, Korean, Chinese, and Japanese pop; Philippine folk; and classical and traditional music from all over Southeast Asia. We've also had programs featuring Sufi Muslim selections from various areas of the world, as well as music from Israel, Latin America (traditional as well as contemporary music), Italy, France, Greece, Turkey, Central Asia, Russia, Hungary, and the Middle East and North Africa (including classical, political, and traditional music). WHPK has provided, and will continue to provide, opportunity to hear a wide selection of the world's musics—both recordings and live performances. Many of the programs air interviews with musicians and composers and provide information about (and sometimes tickets to) related events in Chicago.

Vive the incredible assortment of musics in the world! Bravo to WHPK for letting so many be heard!

TUESDAYS + THURSDAYS 4-7PM
FRIDAYS 1-7 AND
SATURDAYS 2-7PM

Radio

THE SOUNDS OF BLACK

by Bob Abrahamian



Transcription by lipservicetranscription.com,
edited by WHPK copy editors

For fans of the sweet sounds of 60s and 70s R&B vocal groups, there is no better place to be on Sunday nights than in front of your radio or your computer listening as Bob Abrahamian shares treasures from his massive collection of rare 45s. Better still, Bob reaches out to the unsung heroes behind these unjustly obscure gems and welcomes them into the studio to tell their stories. There are over 70 of these tales generously archived on his website www.sittinginthepark.com, and WHPK Magazine is excited to share print versions of some of his most outstanding interviews in these pages. This issue we meet members of

Chicago's The Sounds of Black, a/k/a The Sounds of Blackness (no relation to the long-standing Minnesota-based Gospel choral group of the same name that formed in 1971 and became nationally known in the 90s behind the voice of Chicago-area native Ann Nesby). Though they only released two singles during their brief existence, the Sounds of Blackness found themselves imbedded in an exciting moment in Chicago black culture, when R&B, funk, jazz, gospel, poetry, dance, theater, commerce and the Black Arts Movement all intertwined. From the Fall of 2006, here is Bob Abrahamian and the Sounds of Blackness:



Sounds of Black: L-R A. Hunter, O. Arnold, H. Jones

Bob: Ok, you're tuned to WHPK 88.5 FM in Chicago. You're listening to the Sitting In The Park Show. Today I have members of the group called The Sounds Of Blackness up in here right now. So, you guys wanna introduce yourselves?

Omar Arnold: My name is Omar Arnold.

Albert Hunter: My name is Albert Hunter.

Ok. So, your group The Sounds Of Blackness recorded in the early seventies, and you guys cut a couple of records, so we'll talk about that. But Al, you originally sang with some other groups before that too, right? You sang with The Blenders, whose biggest hit was "Daughter," right?

Albert Hunter: Yeah, The Blenders. You sang with some fifties groups before The Blenders?

Albert Hunter: Yeah. Quite a few of

them. I sang with the Chances, The Five Chances, I did a lot of singing in the studio with those cats. Another group called The Nobles... (The Nobles, who cut a record, were fronted by Sollie McElroy who was also in the Flamingos, Morrocos, and an early version of the Chi-Lites) **Ok, so you were singing in high school already...**

Albert Hunter: Yeah, we were singing on the street corners, in the hallways and stuff

You're both from the same area of Chicago, right?

Albert Hunter: Uh, no, not really. I come from 47th and Evans. Where are you from?

Omar Arnold: I grew up on 41st Street. I lived on 41st between St. Lawrence and Langley. We weren't that far apart from each other. (laughs)

So, Al, what school did you go to

and when did you graduate?

Albert Hunter: DuSable, '58.

And then you were with The Blenders. And the Blenders were together through like the mid '60s, is that right?

Albert Hunter: Yeah, we were together until about '67.

Ok. Omar, how did you get started singing? Did you sing in high school too?

Omar Arnold: I did a little singing in high school with a group called the Harmitones at DuSable and...

That was the group with James Rushing... (of the Devotions, who recorded on Chicago-based National Records—Rushing also recorded with a white female vocalist as "Koffie and James")

Omar Arnold: Right, right. I sang with the Harmitones inside of the hallways in schools, and I also played in the band at school. And I was heavily involved with Captain Dyett over at DuSable with the Hi-Jinks (a legendary pageant that DuSable music instructor Walter Dyett oversaw; alumni include Von Freeman, Dorothy Donegan, Dinah Washington, Johnny Hartman, Gene Ammons, Redd Foxx, and Joseph Jarman).

Ok. But you were never in any group that recorded before the 70s or the late 60s, right?

Omar Arnold: Right, I was never in a group before The Sounds Of Blackness that had done any recording.

Ok, but you told me you weren't on record but you sang for a while with the Marvelows (60s vocal group that had hits with "In the Morning" and "I Do," the latter famously covered by the J. Geils Band in the 70s)?

Omar Arnold: Yeah, I did a short

stint with The Marvelows, out there in...at that time it was East Chicago Heights, and it wasn't that long a period of time that I sang with them. I just did a little short stint with them.

So I guess that's getting up to your group The Sounds Of Blackness, so around what year did the group form and how did it form?

Omar Arnold: I imagine it was somewhere around '68 or '69.

So who were the members of the group originally in The Sounds Of Blackness?

Omar Arnold: The original members of The Sounds Of Blackness was myself, Al, along with Johnnie Jones (who recorded solo as Hilliard Jones).

Ok. And he was a member of The Blenders and The Five Chances also, right?

Omar Arnold: Right.

How did you guys know each other, and how did you guys form exactly?

Omar Arnold: Well, I knew Johnnie Jones, he was the lead singer

of The Blenders along with Al, and I knew him from the neighborhood. And when we put the group together he asked me was I interested? He knew I could sing, so he said, "I'll give you an audition," so he tried me out. Oh he loved my voice...

And Al, you sang with Hilliard...?

Albert Hunter: Yeah, we'd been friends for twenty years.

So you put a group together. How'd you get involved with The Pharaohs and the Afro-Arts Theater?

Omar Arnold: The Pharaohs, which later on became Earth Wind & Fire, did all of the musical background for us there, and we traveled with them. We got involved with them and the Afro-Arts Theater because during that period of time, there were a lot of things going on in the African American community and there was a lot of talent at the Afro-Arts, which was not only singing groups, but also poets, dancers, Darlene Blackburn and her dancers, and other people who would come in. It was more like a place where we could come and just express ourselves in our own way.

And where was the theater located?

The theater was located at Oak Wood Boulevard and Drexel on the South Side of Chicago.

And Phil Cohran (Sun Ra sideman, founding member of the AACM, inventor, and amateur astronomist) started the theater?

Omar Arnold: Right Phil Cohran started the theater. Phil Cohran was

performing over on the beach at what we call The Point, over on Lake Michigan. And then he moved from that area down to the Afro-Arts Theater, and that's how that came about.

So then, did you form the group specifically to perform in the theater at the time, is that what happened? Like they had acts there and you wanted to perform there?

Omar Arnold: No, we put the group together because we was really serious about doing some recordings. We had a sound that everybody enjoyed. They loved the way we sang...

What did you do at the theater before you recorded or had songs? Did you just do covers of other songs?

Omar Arnold: I was doing radio commercials. Along with the Pharaohs, ok, we did several radio commercials. We did Touch-Tone Telephone, which was written by Donnie Hathaway. We did Afro Sheen hair products. "Beautiful People use Afro Sheen," so we did that with The Pharaohs. (Note: That legendary jingle/ad was the signature commercial on the nationally syndicated Soul Train show and can be seen in the Soul Train segment of Spike Lee's film Crooklyn)

How did you get hooked up with those radio ads?

Omar Arnold: That was done...we had to go down and audition at the Vince Cullers Advertising Agency (Cullers founded the first major Black-owned advertising agency). They were looking for some singers to do some background work in some of their commercials and they were auditioning people. So we went down there along with a gazillion other people and they heard our sound.





They loved our sound so much, they said, "You guys got it." (laughs)

So what was your sound? Like what were you doing back then?

Omar Arnold: What we were trying to do, we were trying to do harmony that was not your usual type of harmony that you would hear in different singing groups. We had a real tight harmony and we used a lot of chords with our harmonies. So it wasn't just your everyday doo-wop type of harmony. So we tried to put together harmony that was different than what we had been hearing in other groups because we wanted to distinguish ourselves from other groups. So with the harmony that we had, that's how we came about to our sound, and it was called the Sounds Of Black.

The song "The Sounds of Black," your first single, it came out in 1971, is like a Black Power, kind of funk track. The Temptations had similar sounding things out at

the time. But your second record was more of a sweet soul, kind of harmony sound...

Omar Arnold: Well, the first record, that was written by Richard Evans. And when he wrote it, he gave us the parts on how he wanted it done, so we basically did it the way that they wanted it done. So we strayed a little bit from our normal path, but we went back to it later on.

So first of all, the group on the first track is called The Sounds Of Black, not The Sounds Of Blackness, was. Was that the original name of the group?

Omar Arnold: That was the original name of the group.

And Richard Evans wrote this record?

Omar Arnold: Right, Richard Evans was doing a lot of writing for Paul Serrano at P & S Studio. And at that time, a prizefighter named Gorilla Jones introduced us to Paul Serrano. He listened to us, he heard our sound, he loved the sound, he wanted to record us. So Richard Evans did some writing for Paul Serrano and he said, "I got this song I want you guys to record," so he wrote it in one night. And we recorded it the next night I think.

So that record, it was kind of reminiscent of the times because it was like, a lot of conscious...

Omar Arnold: Right, right.

Plus The Pharaohs specifically were part of that Afro Heritage type of movement. Did you do that song live too, when you were doing shows?

Omar Arnold: Yeah, we did that song live, I think a couple times.

Albert Hunter: Downtown in Grant Park. Marcus Garvey Convention in New York, Howard University.

So when you did the song, when you did shows live, The Pharaohs backed you, right?

They did the background.

But of the record it's not the Pharaohs playing?

Omar Arnold: No. On the record it was studio musicians, Paul Serrano again, Richard Evans was on the keyboards. There were some other people that played on the record itself, yeah.

Ok. So then, you toured a lot, is that right?

Omar Arnold: Right, we did promo tours, we were with Eddie Thomas (of Curtom records fame) who was doing a lot of promo tours. When the record first broke, the first place he sent us to was *Soul Train*.

Ok, like the local Chicago version...

Omar Arnold: It was local at the time. We did *Soul Train* with Don Cornelius. I think it was in the Board Of Trade building at the time, channel 26. We did that and then we did Rick Ricardo's show. He was also in the same building with them. So we did his show and then Eddie Thomas put us on a tour in different places, in a couple clubs in Milwaukee, at the Bonanza Lounge in Chicago. We also did Guys & Gals; we did several lounges in the city of Chicago on the west side and on the south side of Chicago.

You also did tours as part of The Pharaohs revue, is that right?

Well, the tour that we did with The Pharaohs, they were out of the city of Chicago. We were in New York with The Pharaohs, we toured up there. Then we did Howard University in Washington DC...

Albert Hunter: Pittsburgh.

So those tours were later than the

ones you're talking about. When you did tours just for this record, do you remember who else was on the tour?

Omar Arnold: With us, uh, we had the...with The Sounds Of Black we had a female group with us that was called The Shades Of Black, which was Chaka Khan and her sister Taka and a couple other females. There were four members in their group and they were like our sister group.

So they never recorded anything, they just toured with you?

Omar Arnold: Right, they just toured with us, they never recorded.

Chaka Khan was pretty young back then, right?

Omar Arnold: Right, she was pretty young during that time. And we had The Teacher's Edition.

They were The Conservatives back then.

Omar Arnold: The Conservatives at that time, right. We had another young guy named Bobby Get Down Brown, he was like a James Brown. He could dance like James Brown and sing, and have the women swooning all over. So we did that with them. Then we had Pat Smith who was with us also. (Patricia Ann Smith was a performer who worked with Cohran; her vocals can be heard on the amazing archival Phil Cohran and the Artistic Heritage Ensemble albums that have recently been issued)

So then you did those tours. Were you doing that song or were you doing other songs?

Omar Arnold: We were doing other songs. There was a guy named Aaron Dodd who played with The Pharaohs, and he did all the arranging for us. Aaron Dodd and Pete Cosey (who played with Miles Davis in the 70s) and

Louis Satterfield, all of these guys who went on to Earth, Wind & Fire, Don Myrick and these guys. And they did all the arrangements for us, for our songs.

What other songs did you do live? You did covers of songs of the day?

Well, we had songs. We'd open up the show with a different song called "The Sounds Of Black," it was written like years ago. We used to have a song when we were

record. Omar, you left the group? And then Jose Jordan joined the group, is that right?

Albert Hunter: Exactly.

How did he join the group?

Albert Hunter: We knew him and he had a voice, you know? Like everybody, we just picked anybody that had a voice that could sing.

Was he from your neighborhood?

Albert Hunter: Yeah, he was from



kids called (singing) "Hambone, Hambone have you heard..." Ok, well it was our theme song that we'd come out of stage with. And then we had "Island Of Paradise", and we had a couple of other songs that we'd included into our act.

So your second record, "Running," has a very different type of sound, more like a group harmony ballad sound, and this is a really nice song. You changed your name to The Sounds Of Blackness for this record. Do you remember the exact year?

Omar Arnold: About '72, '73.

So the line-up changed for that

45th and King Drive.

And Omar, why did you leave the group?

Omar Arnold: I started doing some acting. (laughs) I did some plays under Spencer Jackson, Reverend Spencer Jackson and as a matter of fact I even got some extra parts in movies, *Mahogany* with Billie Dee Williams and Diana Ross. I was getting into acting...

What scene are you in in that movie?

Omar Arnold: One of the scenes I was in was the crowd scene with Billie Dee Williams. Diana Ross

had gone off to become a fashion designer, that was her life long dream. And she came back to Chicago, and we had a scene down at the University Of Illinois where we were having a rally for Billie Dee Williams, who was running for Alderman. Berry Gordy, as a matter of fact, was the director of the movie...

Ok.

Omar Arnold: And, uh, she came back and he was making a speech at a rally, and she came through the crowd, and you'll get a chance to see me in the movie! (laughs)

I can just pause it on that part. Ok, so at that time, you actually started touring with The Pharaohs Revue, right? So The Pharaohs Revue were a lot of the same people that you mentioned before, plus the Spencer Jackson family was there. They were like the local gospel group that did a lot of, in addition to music, plays and stuff.

Omar Arnold: Exactly, right. Spencer Jackson did a lot of writing, plays and poetry and music. And years ago he used to direct a lot of choirs in the city of Chicago in churches and everything, so he was pretty well known around the city of Chicago.

So what type of plays were they?

Omar Arnold: Some were religious in nature and some were protest in nature. Some of the ones like "New Day," that was one of the ones. As a matter of fact that was a record that he recorded called "New Day."

Yeah, yeah, on ABC. So that second record you guys did, you guys released it on your own label, right? You pressed it yourself? So you pretty much just distributed it yourself?

Albert Hunter: Yeah, it was a

good record but we just did 'em ourselves because it was hard getting it played.

Yeah, I'm sure if you have a small local label and you can't pay off the DJs. (laughs)

Albert Hunter: We sold most of them that we printed up.

So you continued touring with The Pharaohs for a while? Did you continue to do shows with them when they became Earth Wind and Fire? What was happening?

Omar Arnold: No, because what happened, when they became Earth, Wind & Fire, by that time they had gone out to California with Maurice White who was the drummer. I think they had met Jim Brown and they changed their name to Earth, Wind & Fire.

Weren't they like The Salty Peppers or something?

Omar Arnold: Right, it was called The Salty Peppers while they was in Chicago but once they got out to L.A., that's when the name change came about.

Ok. So did you guys continue to perform or did the group break up soon after that? What happened?

Omar Arnold: Well, actually I went into the military.

Albert Hunter: I went into the church choir. I sang twenty years with the PUSH Choir (PUSH, People United to Save humanity, is Jesse Jackson's organization that came out of Operation: Breadbasket and evolved into the Rainbow/PUSH Coalition), and I sang at church.

Ok, so the group kind of broke up. And I know you were involved in songwriting a lot after that. What were some of the things that you did?

Albert Hunter: I did about four

songs on the group called The Natural Four.

Oh, so you wrote stuff on the Natural Four albums?

Albert Hunter: Yeah, that was with Curtis (Mayfield) on Curtom Records and Brunswick records, and I did some stuff on Mercury.

Ok, and I know you wrote a lot of the songs on The Notations albums too, right?

Albert Hunter: I did about four songs with them.

Who were some of the other groups you wrote for?

Albert Hunter: I wrote for Jackie Wilson's last album. I did some stuff for him. I got about four songs on his album. And a group called Isis out of New York.

Yeah, weren't they, they were like a girl group?

Albert Hunter: A girl group.

A lesbian group, something like that?

Albert Hunter: Yeah, something like that. (laughs) *(Isis was an all-female jazz/rock fusion group that recorded three LPs for Buddha and United Artists between 1974-1977. Though not an all-lesbian band, lead vocalist/guitarist Carol MacDonald was homosexual, which was overtly reflected in her lyrics. This was not unheard of by 1974 [the women's music label Olivia was launched a year earlier], but was very unusual for a group seeking mainstream success. The late MacDonald had previously been in Goldie and the Gingerbreads, the first all-female rock band signed to a major label)*

And then you had a couple solo records in the late '70s. One of them was "Black Lady" and the other one was "Don't Bring Me No Early Mornings."

Albert Hunter: Yeah, I wrote that

for Esther Phillips.

The "Early Mornings" record?

Albert Hunter: Yeah, and she died and she never got a chance to record that. She loved it. I wrote that with Lowrell Simon. I played the piano and Lowrell Simon wrote the words. *(Simon, a Chicago songwriter, was leader of the Lost Generation, who had a top 40 song with "The Sly, Slick and Wicked.")*

Ok. So the "Black Lady" track...

Albert Hunter: That was written for the Miss Black America, Miss Black Chicago Pageant.

Ok, so that was different than The Black Expo?

Albert Hunter: It was like The Expo, I think it went on at the same time.

Do you remember what year this came out?

Albert Hunter: It had to be about '76.

Now there's actually not a group singing, it's all you on overdub. That's cool, it definitely sounds like different people on it. So, are you guys still involved with music today at all?

Omar Arnold: I am. I'm heavily involved with my church which is the Life Center Church Of God In Christ, Pastor T. L. Barrett. I'm a member of the choir there and I do quite a few things with the choir there. And I can do a shout-out to my church, Life Center! (laughs)

You were telling me your brother sings with The Temptations now? Who's your brother?

Omar Arnold: Chris Arnold. *(Arnold is actually a member of Dennis Edwards' Temptations Review, not the official Temptations. However, Edwards' group is considered by many to be the superior of the two current touring entities)*

Al, are you involved with music at all today?

Albert Hunter: Yeah, I just did about five tunes with the guy who did "Guess Who's Back In Town" in the 70s...

Keith, so you're talking about Keith Steward? (of Heaven and Earth, a vocal group that just missed the R&B Top 40 with that tune in 1978)

Albert Hunter: No, I'm talking about Dean.

Dean Williams, ok. But you did some stuff on Keith's CD that he put out, is that right?

Albert Hunter: Yeah, I did write two songs. I'm still writing, man. I got a lot of songs.

And you were saying you guys even had some unreleased Sounds Of Blackness material, so it'd be cool if that sees the light of day someday.

Omar Arnold: Oh yeah. (laughs) I got a reel full of 'em.

Ok, cool. Well thanks so much for coming by. Any last words?

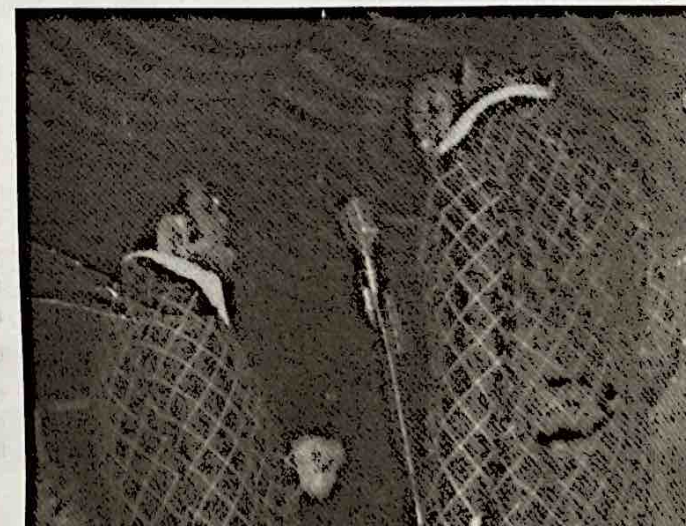
Omar Arnold: Well, we just want to keep the music going. And I think what we were really trying to say so

much is that when we were growing up, music was an outlet for a lot of the frustrations people had in the community. You could go out on any given street corner on a summer night and you would hear two or three groups standing on the corner singing, and one group trying to outdo the other group. But it was our way of getting our songs out there, our voices. And we did that, and we felt safe when we did that, and we enjoyed it. So that's where a lot of that comes in, so we'd just like to carry on that tradition of street corner singing We'd like to see that come back again instead of street corner shooting.

Albert Hunter: That's the way we fought.

Omar Arnold: We fought with songs. "My group can out-sing your group" or "your group could out-sing my group"... that's the way we did it when we was growing up. So we'd like to see those days come back again where we can do that and do it safely in a safe manner.

For the full-length interview, including the excellent Sounds of Blackness songs, please visit the interviews section of www.sittinginthepark.com



Reviews



October 20, 2008. Phil Elverum of Mount Eerie, Julie Doiron, and Fred Squire performed songs from their album "Lost Wisdom" at Hallowed Grounds coffee shop at the University of Chicago campus.

JJ, the music director for WHPK, reviews the majority of the rock format albums that are played at the station. Here is a selection of album reviews from bands, some of which played at WHPK-sponsored events, that were on the top of our charts. You can tune in to JJ's show, Robots! Pirates! Ninjas!, to listen to the week's new independent releases from bands both big and small. Special attention is paid to bands from Chicago. For a current schedule, visit whpk.org.

LOST WISDOM

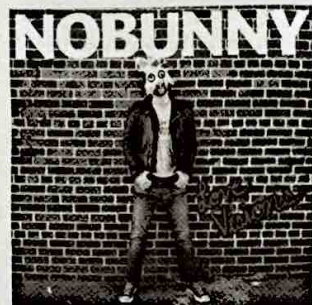


MOUNT EERIE WITH JULIE DOIRON AND FRED SQUIRE, *Lost Wisdom*

At first blush, *Lost Wisdom* may feel inconsequential or unsubstantial. The instrumentation is sparse, the atmosphere hushed, and Phil

Elverum continues to cycle through familiar lyrics and melodies. But this is a record that opens up the more you listen, revealing the most focused work Elverum has yet to release and the studio recording that most closely recreates the Mt. Eerie live experience...the addition of Doiron's vocals add considerable new dimensions to songs that were strong to begin with, and the skeletal arrangements artfully frame Elverum's existential musings. A very nice addition to the Mt. Eerie catalog.

RECOMMENDED TRACKS: Voice in Headphones, You Swan Go On, Flaming Home, What? --JJ! 01.05.09



NOBUNNY, *Love Visions*

This here is the good stuff, folks. Undeniably forceful pop that grabs you by the ears and swings you around the room. The guitars blast out chunky and full of hooks, super sweet back up vocals evoke the garage pop of yesteryear with melodies that are energetic and immediate. Crank it out, kids!

RECOMMENDED TRACKS: Mess Me Up, I Am a Girlfriend, It's True --JJ! 01-08-09

CHEAP TIME, *Cheap Time*

Everything that is good about rock n' roll!!! Cheap time takes cues from first wave punk, classic



power pop, 70's hard rock and contemporary garage but churns out a record that is not only distinctly singular but also maybe the most fun and catchy record of 2008—a double accomplishment that's doubly impressive cause it's a fuckin' punk rock record. Vital and essential!

RECOMMENDED TRACKS: Push Your Luck, Permanent Damage, Ginger Snap, Back to School --JJ! 05-22-08



KRYSMOPOMPAS, *Heute Schlafen-Morgen Aufwachen*

What a fuckin' year for s-s! After putting out the phenomenal Cheveu record a few months back, s-s hops over the Rhine to deliver a record which is one of the few that might challenge Cheveu for record of the year! Krismopompas share their franco labelmates' affinity for coolly detached, beatishly lyrical vox,

their inspirations are immediately German, cobbling together the bare bones ndw zombie dance with the dry rhythmic propulsion of neu!-style motorik, alongside stay references to early British post punk, American new wave, and Scottish pop. The main thing about Krismopompas is how good their songs are...and I mean *really* fuckin' good! I seriously expect at least one or two of these songs will end up accompanying the end credits of a teen movie or scoring a volkswagon commercial. Play this now!

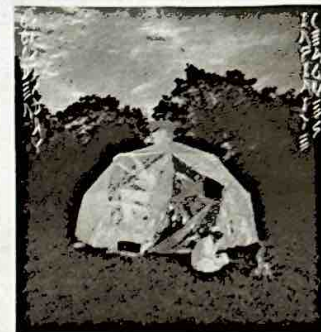
RECOMMENDED TRACKS: Pretty much everything rules, but start with: Cola ohne Koka? – Du Schwein!, Schiffe in der Unterhose, Telespiel, Bah! --JJ 10-16-08



THE PAINS OF BEING PURE AT HEART, *The Pains of Being Pure at Heart*

YES INDEED! The Pains of Being Pure at Heart follow up one of the best seven-inches of 2008 with a real knock-out debut LP to start off 2009 proper! Wonderful, fuzzy noise-pop like a forgotten c86-era treasure such as The Clouds or Baby Lemonade, thick guitar fuzz, propulsive drums and uber-hooky boy/girl vox...but the appeal is not in the throwback sound but in the kickass tune writing...several tracks are the level of "Kurt Cobain's Cardigan," a very fine debut.

RECOMMENDED TRACKS: Come Saturday, The Tenure Itch, A Teenager in Love --JJ! 01.22.09



GOLDEN BIRTHDAY, *Infinite Leagues*

Now here's a record I can really get behind! This local outfit brews up experimental pop on antiquated equipment, stitching together stuttering drum lops with woozy synths and processed guitar, creating a homemade pastiche of Eno circa *Another Green World* and a cassette tape recording of New Order practicing in a basement. Totally fucking awesome, I have been listening to this record a lot.

RECOMMENDED TRACKS: Hold Onto Love, Soundly, A Kiss Away --JJ 01.08.09



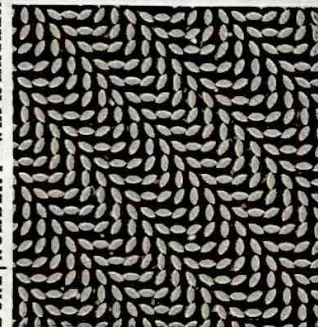
THESE WONDERFUL EVILS, *Regine Flory*

Very quality debut LP from this Chicago band, by turn trading in

Reviews

slow-burning psychedelia (A1, B1) and spectral American primitive folk (A2, A3, B3) or a mix of the two (A2, A3, B3), with excellent results across the board—drawing on outsider folk icons like Tom Rapp and Skip Spence and, in a similar vein, to some of Jason Molina's more experimental recordings or Pillars & Tongues' more songy moments.

RECOMMENDED TRACKS: A3 (Ghostwritten), B1 (While Regime Flory Sang), B2 (The Tanko) --JJJ
02.19.09



ANIMAL COLLECTIVE-MERRIWEATHER POST PAVILLION - By Dan Forbush

Thus far, there has always been something off-putting about each Animal Collective record—something that at first can be both intriguing and frustrating. The music is always filled with obscure sounds that do not seem to have any common instrument. A guitar or keyboard can generally be picked out from the mix, but the songs are always filled with noises that fade in and out and don't seem to have an earthly source. These noises are all some sort of sample or electronic noise manipulated to a ridiculous degree, which is what makes Animal

Collective's sound both appealing and yet disconcerting. This is what fans love about Animal Collective, but it is also what makes each album inaccessible to a certain extent. Merriweather Post Pavillion is different, however. It's not that the sounds are any more normal, or their source any more identifiable, it's that it does not seem to matter.

Merriweather Post Pavillion is just as bizarre and creative as any other Animal Collective album, but this time the rewards are immediate. Enjoying the simple melody with the call-and-response vocals of "My Girls" does not require repeated listens. That does not mean that the song is at all dumbed down; there's plenty of syncopated beats, arpeggiated synthesizers, and reverb on the vocals to make the song an Animal Collective song. Those mysterious sounds further reveal themselves with each listen without being initially obstructive. This does not seem accidental either—each sound was labored over to be more accessible while at the same time remaining inventive. It also helps that the songwriting and the performances are as strong as ever, with all band members playing and singing at their best.

The result of all this is an album that will please both old fans and new listeners. On "Also Frightened," the old listeners will enjoy the swelling vocals at the end of each verse, while new listeners will immediately enjoy the catchy bridge where the singers repeat "Are you also frightened?" Old listeners will enjoy the second half of "Daily Routine," a formless, beatless sonic exploration, while new listeners will enjoy the fantastic chorus to "Summer-time Clothes." These songs show just how remarkable Merriweather Post Pavillion is—instead of sacri-

ficing their signature tendencies, the band has made them appealing to listeners who may have been turned off by them in the past.



LONEY DEAR, DEAR JOHN - Dan Forbush

Loney Dear's first album, *Loney Noir*, was a pleasant burst of uplifting indie rock that got to be a little much. There were many wonderful songs on it, but where the songwriting wasn't strong, the band showed some irksome quirks and habits. The lead singer's voice got to be too cutesy, at times even annoying, and certain songs started to sound the same. So the album wasn't perfect, but it showed potential; the band just needed to fine-tune its songwriting and performance. So on their second effort, *Dear John*, do they succeed in refining the style they displayed on their first album?

Well, almost. It's an improvement, to be sure. Their production has certainly become more in-depth and interesting, as many of the songs are layered with strings, vocals, and synthesizers. The singer's voice, too, has improved, and it never seems to get in the way like it did on the band's debut. The mood of the album is also improved, and there is more complexity of emotions in each song. It can be difficult to tell whether

each song is remorseful or healing, hopeful or overly optimistic. "Airport Surroundings" seems tense, but there is an element of sorrow brewing beneath the surface. Similarly, "I Was Only Going Out" seems upbeat, but regret seems to find its way into the song. This makes the album much more intriguing than their more straightforward debut. Other excellent tracks include the youthful "Summers" and the climactic "Violent," which is not nearly as pessimistic as the title suggests.

But the quirks are still there—they just come up in different ways. The songwriting is still not flawless, as shown by the dry and boring "Harm," which gives the feeling that something great is around the corner but remains quiet and slow for the entire song—leaving only disappointment. Another spot of annoyance is the ending of "Distant," where synthesized operatic voices take the melody but sound so fake that you just want to skip to the next track (which, unfortunately, is "Harm"). The album also risks excess at moments, like in "Under a Silent Sea," which becomes scrambled and confused over its 5 and a half minutes.

But, overall, this is an improvement on the band's style; it shows more depth and diversity, and the performances are better. Fans who enjoyed the first album will surely find delight in *Dear John*. However, will the band convert thousands

to their sound with this album? Probably not. There are still too many kinks that need to be worked out for that to happen.

CONCERT REVIEW: Bishop Allen at Schuba's - January 18, 2009 - By Dan Forbush

Schuba's recently held a festival of sorts, called Tomorrow Never Knows, at its quaint little venue, and Bishop Allen closed out the Sunday night of the festival. Unfortunately, equipment problems during setup caused the band to come on about half an hour late (and they were already scheduled to go on late, at 11:45 PM). Whether this delay shortened the length of Bishop Allen's set is unclear, but at the least, Bishop Allen sure acted as though it did. They played through their set fast. Very fast. And they hardly interacted with the audience. It's difficult to tell if this was a conscious choice or a result of the delay. After all, it can be thrilling when bands play their songs faster and more recklessly than they do on their album.

The pace actually benefited some of the songs by making them more exciting. "Like Castanets" and "Click Click Click Click" were made quite fun and delightful by the change in tempo. But other times, the fast pace didn't work so well. Material from Bishop Allen's upcoming album, *Grrrr...* (due out in March) sounded messy. This was discouraging for fans because the band's 2007 effort,

The Broken String, was notable for its restraint and its high production values—qualities lacking in their numerous 2006 EPs and largely absent from the live show. The guitarist often flailed away at his guitar, playing the notes as fast as he possibly could. You couldn't help but wish he would ease up a bit.

There was also something rather odd about the lineup. Bishop Allen came out with four guys and one girl on the far right of the stage. For most of the show, she didn't do all that much. She would bang on a glockenspiel or play the xylophone, but her playing was always drowned out by the vocals, guitar, bass, and drums—making her somewhat irrelevant. But then she sang the final song of the set, "Butterfly Nets," and did a wonderful job. For most of the show, the audience was wondering why she was on stage; at the end of the show, the audience was wondering why she wasn't heard from more often.

The band's numerous mistakes and strange decisions prevented the show from being as enjoyable as it could have been. If the band had just calmed down a bit for a few songs or been more coherent as a group when they played, the show would have been much improved. But there were too many little things that got in the way of the playing, and that just left the audience disoriented and unable to bask fully in the joy of the band's songs.

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JAMMING ECONO IN 2009

How To Get Your Rock On For Cheap (Or Even Free!) In Chicago

JJ Mack

You don't need me to tell you that times are tight, and when going out to a concert costs you twenty bones before you even hit the bar, being a total lamer and staying at home may appear a reasonable option. Thankfully, you live in Chicago, where rocking out has ever been a blue-collar affair; the city is rife with free and "suggested donation" events where you can catch some rad bands and toss back a few brews without cutting into your grocery money. Here's a brief rundown of some of your best bets for some good times on the cheap.

Note on "Suggested Donation:" don't be one of those guys and try to bum your way into "suggested donation" shows for free...at least toss a few bucks the venue's way in appreciation of their show-hosting.

THE EMPTY BOTTLE

1035 N. Western Ave.

Free Most Monday Nights, 21+

One of the city's better rock dives throws its doors open most Monday nights, and the venue usually offers up a worthwhile line-up despite the lack of cover charge: a mix of our fair city's stellar local scene's best bands and noted national acts tending towards the experimental. If that weren't enough, the Bottle's

Monday drink special is \$1.75 PBR longnecks, meaning you can catch a show, drink your fill, and take the CTA home without breaking fifteen bucks.

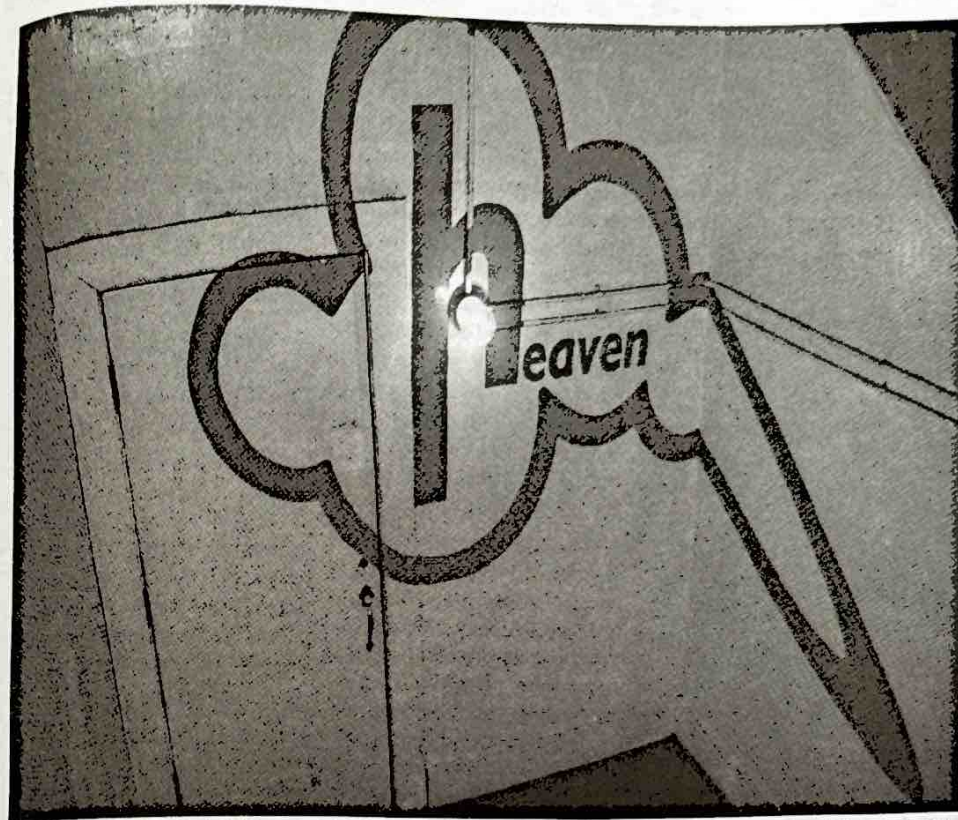
THE COBRA LOUNGE

235 N. Ashland Ave.

Free Pretty Much Always, 21+

It may look like a hangout for bourgeois bikers, and the ambience is more than a little questionable, but the Cobra has reasonable enough drink prices. More importantly, more than any other venue in the city, the Cobra plays host to the fruits of the Midwest's fertile and manifold garage-prefixed subgenres. Respectable internet rag Victim Of Time regularly curates the line-ups, and if you can brave the iffy clientele and red leather you can have yourself a cheap night of quality rock n' roll.

The Butts, comprised entirely of WHPK members, performed at Pure Hype on October 3, 2009



From outside, 1550 N Milwaukee looks like an inconspicuous door to an apartment building. Venture up the stairs, however, and you'll find a charming art gallery that doubles as a music venue.

RONNY'S CENTER FOR THE PERFORMING ARTS

2101 N. California Ave.

Suggest Donation, 21+

The bar space can get so cramped you need stilts just to belly up for a drink, and the performance space looks like a converted garage, but some of the most entertaining live experiences I've had in this city have been at Ronny's. Typically a bastion for Chicago's many working bands, Ronny's will also pull in the occasional high-profile act, which can pack the room and generate all kinds of palpable energy.

HEAVEN GALLERY

1550 N. Milwaukee Ave.

Suggested Donation, All Ages/21+

A non-profit art gallery that doubles as a performance space, the Heaven Gallery blends access to its community with support for its artists; the results can be hit-or-miss but rarely uninteresting. The Gallery draws in many of the city's most boundary expanding performers from the classical, jazz, and experimental improv camps, often melding in genre-deconstructing combinations.

WHPK PRESENTS...

Various Locations And Your Radio Free. All Ages Naturally, we here at WHPK endeavor constantly to deliver to you, the general public, the finest in free rock n' roll entertainment. We've dropped everyone from indie legends to U of C bands into random Hyde Park locales, parks, coffee-shops, basements or merely wherever there's room, and the vast majority of our events (including our annual alternate Summer Breeze fest) are completely free of charge. And if the sociophobia is really too much to overcome, you can always set your radio dials to 88.5FM or listen online at WHPK.org every Friday at 9PM to hear Pure Hype, the show where local and national acts perform live in WHPK's record library.

classical

CHICAGO TESSITURA: MUSIC AND MUSINGS FROM THE OPERA CANON

Stacey Staskus

I never would have thought that helping out a friend for a lazy summer would begin a journey of learning with no end in sight. I was hooked. The more I prepared for a show, the more I learned, and the more I learned, the more questions emerged. In the bargain, I learned how to host a radio program about opera.

Excluding live broadcasts of full operas from companies such as the Metropolitan Opera in New York, which air on big antennae stations, *Chicago Tessitura* stood for some years as the only weekly program dedicated exclusively to opera—a gamble bravely taken by the dedicated Classical DJ's at WHPK. Who cares if some hate what they disparagingly call the screechy voices linked to operatic performances? We have albums filled with the beauty of the human voice waiting to be heard. And don't we need beauty to smooth out the rough spots as we make our way through life?

One day at the studio, a tall, cool looking DJ newly introduced to western culture music heard for the first time "E lucevan le stelle" from *Tosca*, (Puccini) sung by Luciano Pavarotti. He turned to me, tears in his eyes, to ask why he sang of such loss and almost unbearable grief. The final act finds the singer in the role of the painter, Mario Cavaradocci, imprisoned in the Castle Sant'angelo

in Rome. He is awaiting execution for revolutionary actions against Baron Scarpia, who lusts after his love, the famous singer Floria Tosca. Mario bribes the jailer for pen and paper to write his final good-bye. Distracted for a moment, he looks up at the starlit sky. His memories of love return as he recalls starry nights in the quiet garden with Tosca. He is filled with regret, helplessness, and extreme grief. His heart cries out in the music.

"Whoa," I thought, "this is awesome." My DJ friend acknowledged he did not know Italian, had never heard of this opera and its story, and knew little about Western Classical Music. While giving no small amount of credit to Pavarotti's performance, it had to be the music that evoked such profound feelings in a listener. The music directly and accurately conveyed such meaning that a novice listener "got it" at first listen. How awesome is that? How does a composer do that? How does he make us cry?

So there it was. The mystery and the quest in one short instance.

It's the subsequent listens of operatic music that really draw one in forming an unbreakable connection. Take for example the delight and pleasure felt in *Il Barbiere di Siviglia* (Rossini) each time the persistent love-struck Count Almaviva contrives a ruse to meet with his beloved Rosina. He is a penniless student, a drunken soldier, a tone-deaf music teacher, and finally himself as he carries her off to a happy ending.

We can also feel ourselves

falling in love with Rudolfo in *La Boheme* (Puccini), and when the destructive, lecherous *Don Giovanni* (Mozart) sings one of the most seductive of all melodies in opera, "La che darem lo mano," don't we think "Here's my hand?" The menace of Iago in Verdi's *Otello* makes us sit back in fear, and we recoil from Canio in *Pagliacci* (Leoncavallo) for his enormous capacity for violence and his short fused temper.

Later, we can become more critical and more aware of what the music tells us. For example, in her gavotte in Act II, *Manon*, (Massenet), dressed in silks, parades her bejeweled beauty for all to see. She innocently and naively ignores the menace in the bass line of the orchestra. "Be careful," it says.

So too as we listen to *Rigoletto* (Verdi) as he tries to help his love-sick daughter Gilda see the Count as the lecherous cad that he is, we see him also through the window of the Inn, seducing Maddalena. *Rigoletto* sings and Gilda responds, yet they do not sing together. They are out of synch; communication is lost. *Rigoletto* does not hear her singing a different melody. But we do if we listen closely. The melodies differ, and Gilda, following her melody, is doomed.

The opera stage gives us larger than life characters facing the worst of life's tragedies and the best of life's joys. They show the vulnerability of being human and of caring about what happens to those close to us. The text or libretto of many operas is important and often quite beautiful, yet the message conveyed in the sound cannot be taken lightly. Hearing a subtle

change of key or rumble in the bass line of the orchestra sets up my expectations of something important on the way. The light melody in a dance tempo is lovely, but it's the rest of the sound spectrum that says what is really happening to the characters on

radio

GROK AND THE VANGUARD OF SCIENCE

by Charles Lee

Set against the tumultuous backdrop of the 1960's, the publication of a single novel hardly seems notable. Yet the 1961 debut of Robert Heinlein's novel, *Stranger in a Strange Land*, remains a landmark in the history of science fiction. In one sense, it foreshadowed the emergence of a counterculture whose dominant repercussions still resound in the popular mindset. But perhaps more interestingly, it introduced into the lexicon the term "grok".

Definition: grok (grok) v. To perceive a subject so deeply that one no longer knows it, but rather understands it on a fundamental level.

The novel spins the tale of a Martian visitor acquiring knowledge about the earth, its history, and its cultures. However, despite accumulating a wealth of information, he is still unable to "grok" the earth. Similarly, science is in the business of acquiring knowledge about nature, its rules, and its principles. Unfortunately, like the man from mars, science is still unable to "grok" some fundamental issues regarding the nature of the universe.

stage. What is the language of music and how is it that some composers have mastered it in a way that makes me cry? That is my quest and the gist of *Chicago Tessitura: Music and Musings* from the Opera Canon.

Take, for instance, quantum mechanics, or the laws of physics at very fine distances. Although physics can transcribe the rules that quantum particles obey, it is unfortunately silent on the actual meaning of these rules. Or, look at the recent sequence of the human genome. In a large sense, it represents a mere catalogue of information with little understanding of its biological implications. Finally, take one of the biggest mysteries, human consciousness. Although we have a wealth of knowledge about information processing, there still is little to be said on how the brain gives rise to conscious experience.

Despite the multitude of scientific achievements in the past century, knowledge remains confused with understanding. Although the practical results of scientific endeavors may not require such a deep understanding, it is at least important for furthering an intellectual appreciation of our place in the universe. Hopefully, with the vanguard of science on the march, these deeper scientific issues will soon be grokked.

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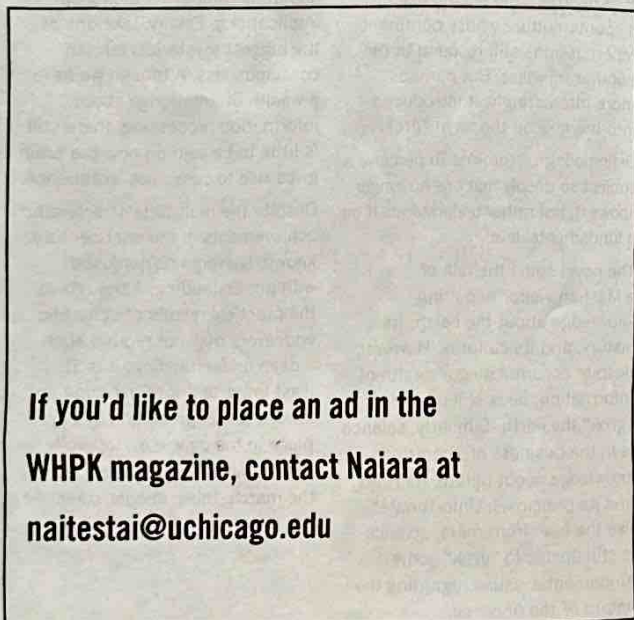
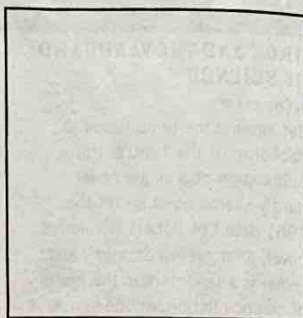
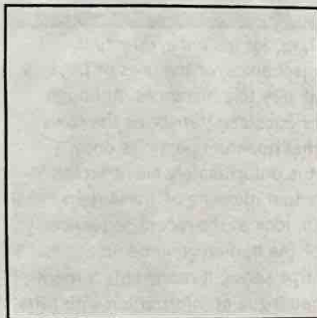
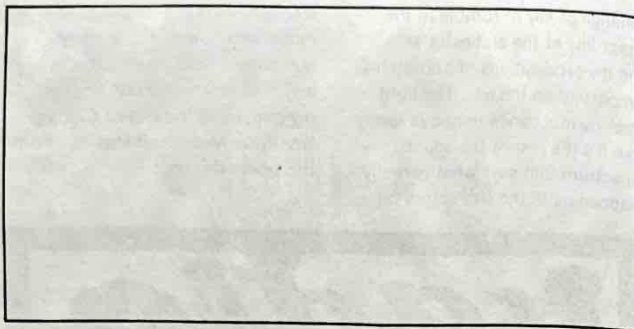
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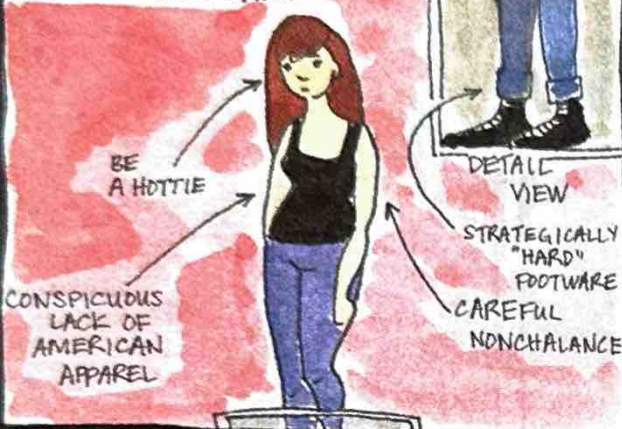
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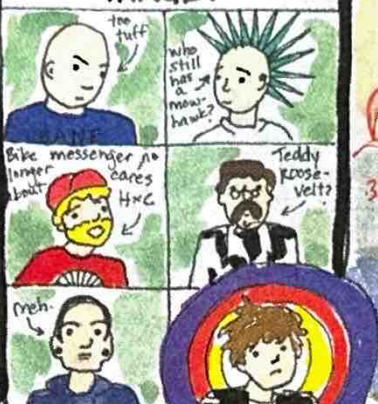
* Some prior experience required

By Moira Cassidy

1. LOOK THE PART



2. IDENTIFY YOUR TARGET



3. SET YOUR TRACTOR BEAMS



4. SAY SOME CONTROVERSIAL SHIT:



5. ALLOW HIM TO RESPOND...



6. HE MAY CALL IN REINFORCEMENTS, BUT STAY CALM...



7. YOU CAN ALWAYS CONCEDE...



8 AND ASK ABOUT HIS 7 INCH.

